

# The Musical World.

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VOL. 55.—No. 20.

SATURDAY, MAY 19, 1877.

PRICE { 4d. Unstamped.  
5d. Stamped.

## HER MAJESTY'S THEATRE, HAYMARKET.

THIS EVENING (SATURDAY), May 19, will be performed DONIZETTI's Opera, "LUCREZIA BORGIA." Gennaro, Signor Carrion (his first appearance in England); Il Duca Alfonso, M. Faure (his first appearance this season); Rustighello, Signor Rinaldini; Liverotto, Signor Grazzi; Astolfo, Signor Franceschi; Gubetta, M. Gonnat; Petrucci, Signor Brocolini; Gazella, Signor Fallar; Vitoelozzo, Signor Bal-aca; Maffio Orsini, Mdm Trebelli-Bettini (her first appearance this season); and Lucrezia Borgia, Mdle Tietjens. Director of the Music and Conductor—Sir MICHAEL COSTA.

Next Week.—Extra Night.

On MONDAY next, May 21, DONIZETTI's Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Gillandi (his first appearance this season); Enrico, Signor Rota; and Lucia, Mdm Christine Nilsson (her first appearance in that character these three years).

On TUESDAY next, May 22, MEYERBEER's Grand Romantic Opera, "ROBERT LE DIABLE." The scenery by Messrs Grieve & Son and Messrs Fox. Roberto, Signor Fancelli (his first appearance in that character); Bertram, Signor Foli (his first appearance this season); Rambaldo, Signor Rinaldini; Alberto, M. Gonnat; Araldo, Signor Grazzi; Un Prêtre, Signor Brocolini; Elena, Mdm Katti Lanner; Isabella, Mdle Alvina Valleria; and Alice, Mdle Caroline Salla (her first appearance in that character).

Extra Night.

On THURSDAY next, May 24, "LUCREZIA BORGIA." (Cast as above.)

On SATURDAY next, May 26, "FAUST." The whole of the scenery designed and painted by Mr W. Telbin.

Extra Night.

On MONDAY, May 28 (for the second time), "ROBERT LE DIABLE."

On TUESDAY, May 29, first appearance of Mdle Chiomni.

The doors will open at Eight; the Opera will commence at Half-past Eight o'clock.

Stalls, 25s.; Dress Circle, 15s.; Amphitheatre Stalls (first two rows), 10s. 6d.; Other Rows, 7s. 6d.; Gallery Stalls, 6s.; Gallery, 2s. 6d.

Places may be obtained of Mr Bailey, at the Box-Office of Her Majesty's Theatre, under the portico of the Opera-house, Haymarket, which is open daily from Ten till Five.

CRYSTAL PALACE.—SIXTH TRIENNAL HANDEL FESTIVAL. Friday, June 22, Rehearsal; Monday, June 25, *Messiah*; Wednesday, June 27, Selection; Friday, June 29, *Israel in Egypt*.

CRYSTAL PALACE.—SIXTH TRIENNAL HANDEL FESTIVAL. Solo Vocalists—Mdme Adelina Patti and Mdle Albani, Miss Edith Wynne and Mdme Lemmens-Sherrington, Mdme Patey; Mr Vernon Righy, Mr Edward Lloyd, and Mr Cummings. Signor Foli, Herr Hensel, and Mr Santley. Solo Organist—Mr W. T. Best. Organist—Mr Willing. Conductor—Sir MICHAEL COSTA.

CRYSTAL PALACE.—SIXTH TRIENNAL HANDEL FESTIVAL. The HANDEL FESTIVAL PAMPHLET, with full particulars of arrangements, prices of seats, &c., may now be had at the Crystal Palace and Exeter Hall.

RUBINSTEIN.

ANTON RUBINSTEIN'S

EVENING CONCERT,

FRIDAY NEXT (May 25), at Eight o'clock, at ST JAMES'S HALL.

WEDNESDAY NEXT.

MR W. T. BEST will give the next RECITAL on the GREAT ORGAN, at "THE HALL," Primrose Hill Road, Regent's Park, on WEDNESDAY next, May 23, at Four o'clock. Carriages at 5.30. Programme: Fantasia, in G major (Bach); Andante from the Fourth Concerto (Beethoven); Choral Song and Fugue (Wesley); Pastorale (Kullak); Organ Concerto, in G minor (Handel); Andante (Silas); Fantasia, in F major (Best); Marche Religieuse (Adam). Vouchers of admission, 3s. each; at Austin's, Piccadilly, and the principal Concert Agents. These Recitals (by permission) will take place each Wednesday during the Season,

## ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), May 19, will be performed "LUCIA DI LAMMERMOOR." Mdle Albani.

Next Week there will be Six Performances.

On MONDAY next, May 21, "FRA DIAVOLO." Mesdames Zaré Thalberg and Ghiotto.

On TUESDAY next, May 22, "RIGOLETTO." Mdle Albani and Mdme Scalchi.

On WEDNESDAY next, May 23, "DINORAH." Mdme Adelina Patti (her third appearance this season).

On THURSDAY next, May 24, "IL FLAUTO MAGICO."

On FRIDAY next, May 25 (first time this Season), "TANNHAUSER." Elizabetha, Mdle Albani.

The Opera commences at Half-past Eight.

The Box Office under the portico of the theatre is open from Ten till Five. Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

FRIDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor—Sir MICHAEL COSTA.—LAST PERFORMANCE this Season, FRIDAY next, May 25, at 7.30. Spohr's "LAST JUDGMENT" and Mendelssohn's "ATHALIE." Mdme Sinico, Miss Larkoom, Mdme Poole, Mr Henry Guy, and Mr Lewis Thomas. Organist—Mr Willing. Tickets, 3s., 5s.; Area Rows, numbered, 7s.; Stalls, 10s. 6d.; at 6s., Exeter Hall.

SATURDAY NEXT.

NEW PHILHARMONIC CONCERTS, ST JAMES'S HALL. Conductors—Dr WYLDE and Mr GANZ. FOURTH CONCERT, SATURDAY Afternoon next, May 26, at Three o'clock. The programme will include: Beethoven's Symphony in B flat; Overture, *The Tempest* (Sir Julius Benedict); Violin Concerto (Viotti), M. Paul Viardot; Pianoforte Concerto in E flat (Mozart), M. Duvernoy. Vocalists—Mdle Rosavella, Herr Armin Von Boehme, Sofa Stalls, 10s. 6d.; Area Stalls, 3s.; Balcony Stalls (front row), 7s.; Balcony, 3s. Admission, One Shilling. Tickets can be obtained at Chappell's; Austin's; and at the Ticket Office, St George's Hall.

MR WILBYE COOPER begs to announce THREE CONCERTS, at LANGHAM HALL, WEDNESDAY Evenings, May 23, and June 13, at Eight, and SATURDAY Afternoon, July 7, at Three, under the immediate patronage of the Right Hon. Lord and Lady John Manners, Sir R. W. Carden, Sir Albert and Lady Woods, the Hon. G. C. Talbot, Captain Hutton, Captain Heathorn, R.A., Captain J. C. A. Lewis, Edward Bullen, Esq., Dr Llewellyn Thomas; Mrs Blakeway, &c., Artists—Misses Maria Lynton, Janet Clayton, Gertrude Lawes, Siebel, Ellen Horne, Edith Wren, Palmer, Madeline Cronin, and Mdmes Barr and Tonneller; Messrs Arthur Hooper, Dudley Thomas, Henry Pape, Stanley Smith, Gerard Henry, Michael Watson, Alfred Gilbert, F. H. Cozens, Barr, Vaschetti, and Richard Blagrove. Tickets, 6s. and 3s.; at 19, Great Portland Street; and Lonsdale's, 26, Old Bond Street.

MIDDLE VICTORIA BUNSEN begs to announce that her ANNUAL CONCERT will take place (by kind permission), at the residence of Captain and Mrs Coster, 137, HARLEY STREET, Cavendish Square, on THURSDAY Morning, June 14. Full particulars will be duly announced. Address, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

UNDER ROYAL AND DISTINGUISHED PATRONAGE.

M DME SIDNEY PRATTEN has the honour to announce that her GUITAR RECITAL will take place on THURSDAY, June 21, when she will play Giuliani's Duo Concertante, Op. 84 (Ruted guitar); Paganini's Carnival, with Bottesini's Introduction; Selections from the celebrated writers for the guitar, Legnani, Leonard Schulz, and Sor; some of her latest compositions. Trou Liebe, Elfin's Revels, &c., &c. Further particulars at her residence, 22a, Dorset Street, Portman Square, W.

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BALFE'S NEW TRIO in A, Played by MARIE KREBS, JOACHIM, and PIATTI, at the Saturday Popular Concerts, will shortly be published. STANLEY LUCAS, WEBER, & Co., 84, New Bond Street.

[May 19, 1877.]

**WANTED**, by a Gentleman of good education, a Situation as **ASSISTANT** in a London Music Warehouse. Good pianist; good references.—C. H., care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

## AN URGENT APPEAL.

**I**N a small lodging, without the means of paying for it, without furniture, and only bread to eat, with scanty and insufficient clothing, are at this moment the **FAMILY** of the late MR HOWARD GLOVER, the musical composer, son of the celebrated actress, Mrs. Glover. He left England nine years ago with a family of 12 young children to better his fortune in the United States. He never earned, however, more than a bare subsistence, and on his death in November, 1875, his wife and children were plunged in deep embarrassment. They struggled on in New York, until at last they were sent home by the charity of the British Consul. The ages of the children now range from 8 to 21, and, consequently, if some aid is given, there is a prospect of getting situations which will enable them to keep themselves and their mother. The eldest son is a scene painter, but has been for the last few days engaged on journeyman painter's work. A large West-end house has promised to take one of the daughters, and there are prospects of placing the others—some in a theatre, some at the opera. In the meantime a sum of money is absolutely indispensable, if they are to be rescued from the worst sufferings and the most horrible temptations of poverty. Under these circumstances an appeal is made to the best sympathies of the public and the patrons of music and art to come to the rescue of an unfortunate family, absolutely wrecked. They are known to be most excellent and deserving. Donations may be sent to MITCHELL'S Library, 33, Old Bond Street.

## "MY SWEETHEART WHEN A BOY."

**MR WILFORD MORGAN** will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," May 29, at Richmond; May 31, Princess's Concert Room; June 9, Town Hall, Shoreditch.

## "SABRINA."

**MR MICHAEL WATSON** will play his new Valse de Concert, "SABRINA," at Langham Hall, May 23.

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**MR FRANZ RUMMEL**, Professor of the Pianoforte at the Conservatoire, Brussels, begs to announce that he has arrived in Town for the Season. Letters may be addressed to 43, Patchull Road, N.W.; or to the care of Messrs SCHOTT & CO., 159, Regent Street, W.

**MR REMENYI**, Solo Violinist to His Imperial and Royal Majesty of Austro-Hungary, begs to announce that he will arrive in Town for the Season on the 20th inst. All communications to be addressed to Mr E. MAUBIN, 13, Arundel Street, Coventry Street, W.

**SIGNOR** and **MDLLE BADIA** have arrived in London for the Season. All communications for public or private Concerts, &c., to be addressed to the care of Messrs DUNCAN DAVISON & CO., 244, Regent Street, W.

**MR ALFRED JAELL** will arrive in London on June 7. All letters to be addressed to the care of Messrs ERARD, 18, Great Marlborough Street, London, W.

**MR CHARLES HARPER**, Principal and Solo Horn, having succeeded from the Royal Italian Opera, begs to inform his friends and the public that he is now at liberty to accept ENGAGEMENTS for Concerts, &c., either in town or country. Address—3, Lidlington Place, Harrington Square, London, N.W.

**MDME BERTINI** (Soprano) is open to ENGAGEMENTS for Concerts and Soirées. All communications concerning Engagements or Lessons to be addressed to Mdme BERTINI, 62, Harley Street, London, N.

**MR FREDERIC WOOD** (Primo Tenore), of the Wilhelmj Concert Party, is at liberty to accept ENGAGEMENTS for Concerts, &c. Address, care of Messrs HODGE & ESSEX, 6 and 7, Argyll Street, Regent Street, W.

**MISS ELENA NORTON**, Soprano Vocalist (composer of "The Rose and the Ring"), is open for ENGAGEMENTS for Oratorios, Concerts, Soirées, &c. Address, care of DUNCAN DAVISON & CO., 244, Regent Street, W.; or to Mr D'OLEY CARTE, 20, Charing Cross.

**MDLLE IDA CORANI** having returned to Town requests that all communications respecting ENGAGEMENTS for Opera or Concert be addressed to her Agent, Mr W. B. HEALEY, care of Messrs DAVISON & CO., 244, Regent Street, W.

**MDME ERNST** (Soprano) requests that all communications respecting ENGAGEMENTS be addressed to Mr W. B. HEALEY, care of Messrs DAVISON & CO., 244, Regent Street, W.

**MR CHARLES ABERCROMBIE** (Tenor), of St James's Hall and the Royal Aquarium Concerts, Gentleman of Her Majesty's Chapel Royal, St James's, requests that all applications for Terms and ENGAGEMENTS for Oratorio, Opera, or Concert, be addressed to Mr W. B. HEALEY (his Agent and Business Manager), care of Messrs DAVISON & CO., 244, Regent Street, W.; or to the Royal Aquarium, Westminster, S.W.

**MR WELBYE-WALLACE** (of the Crystal Palace and Gentlemen's Concerts, Manchester, &c., &c.), having returned from Abroad, can accept ENGAGEMENTS for Concerts, Opera, or Oratorio. All Communications to be addressed to his Agent, Mr R. D'OLEY CARTE, 9A, Craig's Court, Charing Cross, S.W.

**MDME MARIE BELVAL** begs that all Communications be addressed to her at 7, Cavendish Place, Cavendish Square, W.

**MRS OSGOOD** requests that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts may be addressed to Mr N. VERT, 52, New Bond Street, W.

**MDME LOUISE GAGE** (Contralto) is open to ENGAGEMENTS for Oratorios, Concerts, Soirées, &c. Address, Mdme LOUISE GAGE, No. 17, Holland Road, Kensington, W., or care of Messrs DUNCAN DAVISON & CO., 244, Regent Street.

**MR GERARD COVENTRY** is at liberty to accept ENGAGEMENTS for Oratorios, Concerts, &c. Address, care of Messrs DUNCAN DAVISON & CO., 244, Regent Street, W.

**MR IGNACE GIBSONE** begs to inform the Profession that the following SONGS, of his Composition, can be Sung in Public without any Claim being made against them for so doing.

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## ROYAL ITALIAN OPERA. (RETROSPECT.)

The operas last week were *Martha*, *I Puritani*, *La Favorita*, *Don Giovanni*, and *Rigoletto*—the second, third, and fourth being repetitions. The part of Lady Enrichetta in Flotow's still popular work was again undertaken by Mdlle Zaré Thalberg, whose impersonation not only justified the good opinions it elicited a twelvemonth since, but gave signs of further advance. The increasing fulness of a voice the genuine musical quality of which declared itself from the beginning was as apparent in *Martha* as in *Don Giovanni*; and it was no less telling in the high soprano passages of the quartet, "Mentre il pié la ruota gira," than in the more gentle strains of "Qui sola, virgin rosa." This English melody, to which M. Flotow and his opera owe so much, was sung with a touching simplicity that completely won the sympathies of the audience, and an encore was inevitable. A similar compliment was paid to the quartet at the spinning-wheel, in which Mdlle Thalberg's associates were Mdlle Scalchi, an admirable Nancy, M. Capoul, Lionello, and Signor Graziani, a Plumkett with whom we have happily been long acquainted, and who gives the famous apostrophe to "Beer" with such unction as to leave no doubt that it must have been that jovial gentleman-farmer's favourite beverage. The sentimental music allotted to Lionello exactly suits the idiosyncrasy of M. Capoul, who but lately set all feminine Paris raving about his Paul, in M. Victor's *Masse*'s opera, *Paul et Virginie*, and who is nothing if not—or at any rate never so much as when—sentimental. Thus, both in the melodious quartet, "Dormi pur" (Act 2), and in the lachrymose ditty, "M'appari tutt' amor," he was particularly successful, winning an encore for the latter. Signor Ciampi was an accommodating Lord Tristan, with his Signor Raguer an imposing Sheriff, and the whole opera, with its abundance of tune, picturesque dances in the scene of the Statute Fair, &c., passed off as so lively a work can hardly fail to do, much to the general satisfaction. Signor Vianesi was conductor.

The first performance of *Rigoletto* brought an immense audience on Saturday night, which, taking into account the enormous crowd attracted to Albert Hall in the afternoon, by the third concert of the "Wagner Festival," and adding to that the anything rather than inviting weather, causes us to marvel whence all our musically inclined people come. Those at Covent Garden, however, on Saturday night, were rewarded by an unusually fine performance of what, despite its repulsive subject, is unquestionably Verdi's best opera. The Gilda of Mdlle Albani, now ripened into such excellence as to leave little or nothing open to criticism, would alone have been an attraction. In 1873, when she first essayed the character, the opinion of amateurs was that a more interesting Gilda, whether in regard to personal appearance, or to her general conception of the character, had not been witnessed since the always-to-be-regretted Angiolina Bosio used so to delight opera-goers as to make it an almost ungrateful task for anyone to assume the character after her. There is now, however, no further need of comparison. Mdlle Albani has made Gilda her own, not only looking, but acting and singing the part in perfection. It would be alike superfluous and tedious to enter into details about anything so well known. Enough that the first interview with Rigoletto, followed by the duet with the pretended Walter Maldé, veritable Duke of Mantua—the Francis of *Le Roi s'amuse*, a Don Giovanni and Mozart is unprincipled and bold, having at least the courage of his iniquities—the melodious and reposeful "Caro nome," the trying scene with Rigoletto, after the abduction, and the quartet in the final *tableau*, when Gilda is made aware of the faithfulness of one whose constancy had been her dream, formed a series of genuine successes for Mdlle Albani, who never received or deserved more unanimous marks of approval. Signor Gayarre found much in the character of the Duke which exhibited to advantage his impassioned style. His delivery of "La donna è mobile" may have been a little overstrained; but it was enclosed all the same, as was the quartet, to the effect of which Mdlle Scalchi and Signor Pandolfini contributed not a little. Mdlle Scalchi's Maddalena has been for some time recognised as in all respects excellent. Signor Pandolfini, so far as his first appearance allows us to judge, will prove a valuable acquisition. *Rigoletto* is no ordinary part to test the capabilities of a new dramatic singer before an audience of connoisseurs; but Signor Pandolfini, having recently earned laurels at the Paris Italian Opera, had every right to present himself with confidence. The verdict of the audience could not possibly be mistaken. It was favourable without reserve. Signor Pandolfini has a bass-baritone voice of power, compass, and telling quality, sings like one who knows his art, and acts with earnest intelligence. That here and there he is somewhat too demonstrative in his gestures, and occasionally over emphasises his vocal expression, cannot be denied. But it would be unfair to judge him by a single performance.

ance, and we prefer recording, without further remark, an unquestionable success. A word is due to Signor Scolara, a Sparafucile who left nothing to desire, either in his histrionic conception of the part of the hired assassin or in his general delivery of the music of Verdi's gloomy, but, in this particular instance, characteristic music. Signor Bevignani was the conductor of this, one of the most striking performances of the season.

*Un Ballo in Maschera* was given on Monday; *Dinorah* (for the first appearance of Mdlle Adelina Patti), on Tuesday; *Lohengrin*, with Mdlle Albani as Elsa, and Signor Carpi as Lohengrin, on Wednesday; *The Huguenots*, on Thursday; *Don Giovanni* (with Mdlle Patti as Zerlina), last night. *Lucia di Lammermoor* (with Mdlle Albani and Signor Gayarre) is announced for this evening.

## HER MAJESTY'S OPERA.

*Un Ballo in Maschera* was given for the second time on Monday night, Mlle Caroline Salla as Amelia, and Mlle Mila Rodani, as Oscar, more than confirming the favourable impression created by their *débuts*, the week before last, in the same characters. Both these ladies are decided acquisitions. In Mlle Salla Mr Mapleton has secured the aid of one who possesses all the requisites for becoming a genuine lyric tragedian, combined with the inestimable advantages of youth; in Mlle Rodani, equally young and equally promising, he has every reason to hope for not less valuable support in another line of characters, which, though less pretentious, are quite as essential to the general strength of his company. *Norma* was to be repeated on the following night, and on Thursday we had *Lucia di Lammermoor*, in which the character of the heroine was assigned to that always progressing young artist, Mlle Alwina Valleria, who won and merited the warm approval of the audience, especially in the great scene of Lucia's madness (Act 3), where she displayed a vocal facility and a dramatic expression worthy all praise. The other principal characters were sustained by Signor Fancelli (Edgardo), Rota (Enrico), Rinaldini (Arturo), and Broccolini (Raimondo). The opera on Saturday night was *Il Trovatore*, about which it will suffice to say that Mlle Tietjens (in glorious voice) was the Leonora, and Signor Fancelli, Manrico—the other leading parts being represented, as on the occasion of the first performance, by Mdm Lablache and Signor Del Puente. The music of Manrico is well suited to the voice of Signor Fancelli, who was twice called for after his energetic delivery of "Di quella pira," and encored, with Mlle Tietjens, in the justly famous "Miserere." That "Il balen" should be similarly complimented, expressively as it was sung by Signor Del Puente, may be taken for granted, as also that the general performance, under the direction of Sir Michael Costa, was all that could be wished.

*Un Ballo in Maschera* was repeated on Monday; *La Figlia del Reggimento*, with Mdlle Mila Rodani as Maria, and Signor Fancielli as Tonio, was the opera on Tuesday; and *La Traviata* (second appearance of Mdme Christine Nilsson) on Thursday. *Lucrezia Borgia*, for Mdlle Tietjens, Mdme Trebelli, and M. Faure (first appearance of the two last named), is announced for this evening. (See elsewhere for other particulars.)

ST GEORGE'S HALL, LIVERPOOL.

*Programme of Organ Recitals by Mr W. T. Best.*

THURSDAY EVENING, MAY 17th:—

Overture, <i>Jessonda</i>	...	...	...	...	...	<i>Spokr.</i>
Andantino (E major, Op. 164)	...	...	...	...	...	<i>Schubert.</i>
Air with variations	...	...	...	...	...	<i>W. T. Best.</i>
Fantasia for the Organ (F minor)	...	...	...	...	...	<i>Mozart.</i>
Marche Religieuse	...	...	...	...	...	<i>L. Niedermeyer.</i>
Grand Chœur (A major)	...	...	...	...	...	<i>Th. Salomé.</i>

SATURDAY AFTERNOON, MAY 19th:-

Organ Concerto (G major) ...	...	...	...	Handel.
Romance (F major, Op. 50) ...	...	...	...	Beethoven.
Minuetto from the First Symphony ...	...	...	...	Mendelssohn.
Offertoire for the Organ ...	...	...	...	Th. Dubois.
Prelude and Fugue (C minor) ...	...	...	...	Bach.
March for the Organ (A minor) ...	...	...	...	W. T. Best.

MADRID.—A new Italian opera has been produced at the Teatro Real, entitled *Ledia*, the music by Zubíbáure, a Spaniard. The principal characters were sustained by Signora Ferni, Signori Tamborlik and Boccolini. The composer, who conducted, was much applauded. MM. Francis Planté and Joseph Servais have given concerts at the Teatro Real. The King attended the first,

## ADELINA PATTI.

(From the "Times," May, 16.)

Mdme Adelina Patti made her first appearance last night, and was received with the greatest enthusiasm by an audience crowding the theatre in every part. The opera selected was Meyerbeer's *Dinorah*, in her impersonation of the heroine of which she has so often earned distinction. When, in the opening scene, the forlorn, half-demented maiden crossed the stage in pursuit of her favourite goat, cheer after cheer greeted her. At the beginning, Mdme Patti appeared somewhat overcome by the exceeding warmth of her reception, but she speedily mastered this not unnatural emotion, and long before the end of the lullaby, "Si carina, dorm' in pace," was in full possession of her unrivalled means. Thence to the end of the opera she sang and acted her very best. Not to enter into particulars, the famous scene in which Dinorah sings and dances to her shadow in the moonlight, comprising the well-known "Ombra leggèra, non te n'andar," was a genuine masterpiece of vocal skill and mimetic power. Mdme Patti almost excelled herself in her brilliant delivery of this trying piece, every florid passage in which was executed with the utmost fluency, and every note, from the highest to the lowest, with a purity of intonation not to be surpassed. The audience, thoroughly roused by this wonderful display, were loud in their demonstrations of approval. An "encore" was demanded with marked unanimity; and so the last part of the air was repeated, Mdme Patti retiring amid a hurricane of applause, followed by three recalls before the curtain. The other parts were sustained by Mdme Scalchi, Signors Marini and Graziani. Signor Vianesi conducted.

(From the "Globe," May 16.)

Last night the brightest star of the operatic firmament, Adelina Patti, shone out with fullest brilliancy. The opera chosen for her *rentrée* was Meyerbeer's pastoral *Dinorah*, and never since she first essayed the character has she more completely proved herself a mistress of the vocal art and an actress of the rarest sympathetic power. At her first appearance, in the picturesque costume of a Breton peasant maiden, such a tempest of applause broke forth as it falls to the lot of few artists to elicit. She bowed her thanks again and again, visibly affected by the enthusiastic and affectionate reception accorded her by an audience which filled the large theatre from floor to ceiling, and when at length she was permitted to proceed, it was some time before she recovered full possession of her vocal powers. In the "Slumber Song" she was herself again, and the beauty of her voice was no less remarkable than the exquisite finish of her vocalisation. In the succeeding scene with Corentine her imitations of the florid passages played by the clarinet were *tours de force*, which were doubly enjoyable because of the apparent ease with which they were executed; and in the "Bell Trio," with which the first act concludes, the purity of vocal tone and the faultlessness of her intonation were alike remarkable. It is unnecessary to particularise the meritorious features of her admirable performance, but a word must be said respecting her execution of the difficult "Shadow Song." This was in all respects a specimen of the highest kind of vocal art, and was a model for vocalists to study and for musicians to admire. If we sometimes refrain from accepting operatic aspirants as "finished" artists, it is because they are unable to fulfil those artistic requirements which to Adelina Patti present no difficulties. For instance, her execution of chromatic scales in the "Shadow Song," her power of holding notes without the slightest suspicion of "tremolo," and her absolutely perfect execution of shakes and *fioriture*, may be cited as specimens of really "finished" vocalisation. Art of this kind affords a standard which few can attain, but by which all may fairly be judged. The great artist who held her audience spell-bound did not arrive at her present development of vocal cultivation without long and assiduous study, and the example of her success conveys a lesson to every student. It must at the same time be admitted that she appears to be endowed by nature with a specially happy organisation, and, apart from cultivation, has a musical instinct of the rarest kind.

The same remark applies to her acting, which is so natural and spontaneous that all appearance of art is hidden. In comedy and tragedy she is equally delightful, and those who have watched her career from its commencement have noticed that there is an infinite variety in her readings of familiar parts, and that she often startles and delights her admirers by sudden and spontaneous revelations of a "grace beyond the reach of art." Last night this creative power was often manifested, and both her singing and acting merited the enthusiastic applause with which they were rewarded. H.R.H. the Prince of Wales and a large number of the aristocracy were present.

(From the "Pall Mall Gazette," May 16.)

The most perfect vocalist and most poetical actress of our time returned to us last night in the character of *Dinorah*, than which none is better suited for the exhibition of at least one side of her many-sided talent. It would be in vain to assert that Mdme Patti has improved since she was last among us, improvement in her case having ceased to be possible. But she was never before received with so much enthusiasm. That every place in the theatre was filled before the performance began happened as a matter of course. Every place, too, seemed to be occupied by some particularly devoted admirer of Mdme Patti, so that on appearing for the first time she met with a welcome so cordial, so pronounced, and so prolonged, that even this first favourite among the favourites of the operatic stage, accustomed as she is to ardent greetings, must have been astonished at her reception. Apparently, too, she was delighted; and she may well be pleased to find her popularity still increasing at a theatre where her abilities, her acquirements, and her manifold graces made her at once the most popular of *prime donne* when, some twelve or fourteen years ago, she came out at the Royal Italian Opera as Amina in *La Sonnambula*. She was only a child, but she was a child of genius; and the impression she then made, though less profound than the impression she now produces, was of the same character. She in those days presented sketches where at present she shows us perfect pictures. Still the same Patti, but a Patti of more power and more decision than could have belonged to the Patti of seventeen. To Mdme Patti's genius might well be applied the fable of the two knights who quarrelled as to the colour of an object which each saw from a different-coloured side. Many well-meaning persons, after seeing her as Rosina in *Il Barbiere*, or as Norina in *Don Pasquale*, go about saying that she is incomparable in comedy, which is true; but that she is not and cannot be quite so good in serious works, which is false. Those who have only witnessed Mdme Patti's performance of sentimental and dramatic parts fall into a similar error from the opposite point of view; and it would be quite possible to see her in the lively part of Rosina, in the pathetic part of Linda, in the tragic part of Aida, and yet have no conception as to her ability to realise on the stage the fantastic and fairy-like personage of *Dinorah*. Meyerbeer has set this highly spiritual character to appropriately ethereal music; and there is no heroine in the whole range of opera more perfectly painted by the melodies and melodic phrases assigned to her than the pale, shadowy, moonstruck heroine of the Breton legend known to opera-goers as *Le Pardon de Plöermel*. Meyerbeer must have had a vision of Mdme Patti in composing this *Pardon de Plöermel*, or *Dinorah*, as it is called on the Italian stage. One might easily believe that the character had been conceived and the music of the character written expressly for her. Not only is the personage marvellously suited to her in a dramatic point of view, the part moreover contains passages which she alone can sing. Others, no doubt, can utter the notes correctly enough; but Mdme Patti makes every phrase at once *Dinorah's* and her own. She animates the character in the completest sense of the word, penetrating herself with the composer's spirit, and throwing her whole soul into his creation.

LYONS.—A musical competition of reed bands and vocal societies is to take place on the 20th and 21st inst.

## MUSIC AT LEEDS.

(From our own Correspondent.)

The above is a mis-nomer—a false heading. We have *no* music at Leeds just at present. We can only reflect on the past, and anticipate good things in the future. But stay, is it not my duty, dear Editor, to chronicle what may possibly have an important bearing on "the music of the future" in Clothopolis, and to inform you that his Worship the Mayor of Leeds gave a magnificent banquet to the Musical Festival Committee last Friday evening at the Town Hall, and that your honoured contributor was among the favoured guests on that interesting occasion? Truly, if it was not wholly a feast of reason and a flow of soul, it was a feast of things in and out of season, and a very considerable flow of bowl. The proverbial hospitality of Yorkshire shone out most conspicuously. Never did the Mayor's extensive table groan with choicer viands or more varied and delicious drinks, and these were specified, too, on a *menu* of original design, distinguished (as you will mark from the enclosed), if not by the purest French, at least by artistic and suitable musical emblems. The Mayors of Ripon and Wakefield, in their insignia of office, gave a municipal dignity to the banquet; eminent men of the legal and medical professions, as well as the Editors of the various Leeds papers, and a small sprinkling of local musicians (Dr Spark and Mr Broughton) all helped to make up the eighty guests who were assembled to assist the Mayor in his generous and timely welcome to the Leeds Musical Festival Committee of 1877. If the dinner was a model one, so was the toast list. To which were added, "The Mayors of Ripon and Wakefield," smartly proposed by the Town Clerk, and "Mr Walter Austin" (composer of *The Fire King* cantata), who, said his proposer, was "the only representative composer present, i.e., of works written for the Festival"—Dr Spark having, it appears, withdrawn his offer of a concert-overture, for lack of time, &c. I must here mention that Dr Macfarren and Sir Michael Costa were both invited to the banquet, and would have attended but for indispensable engagements in town on the same evening.

The Mayor made a happy speech in proposing "Success to the Leeds Musical Festival." His Worship observed that the two great points desired were (1) the encouragement and progress of music in its highest forms; and (2) the securing to our great local charity, the Leeds General Infirmary, a rich addition to its treasury.

Mr Thos. Marshall, the Registrar of the County Court, and chairman of the Executive Committee, replied in suitable terms. He said that as the town of Leeds possessed one of the finest halls and most famous organs in England, or perhaps in Europe, and also a superb and powerful chorus second to none, they (the Committee) had engaged to merit fair association with these local advantages, the grandest band, and also the most successful and experienced conductor of modern times—Sir Michael Costa. To these attractions would be added those of the best possible performance of ancient and modern compositions of the highest class—first-rate solo singers, &c.—But, he significantly added, there was a determination on the part of the executive *not* to sacrifice the general excellence of the performances, or the expected pecuniary benefit to the medical charities of the town, by paying extortionate sums to any particular "stars" who were expected by the general public to appear on the announcement of every musical festival, but whose expensive engagements but too often demanded sacrifices in more important departments, and decidedly militated against general success, musically and financially.

I may add that the chorus rehearsals are carried on with much vigour and success by Mr Broughton; and that, in addition to Handel's *Solomon*, Mozart's *Requiem*, Mendelssohn's *Walpurgis Night*, and Bach's *Magnificat*, part of Dr Macfarren's new oratorio has been rehearsed, the remainder being daily expected.

The orchestra in the Town Hall is fast being re-constructed; the grand organ is undergoing a complete overhauling—various repairs, cleaning, &c.; the recitals are over, and nothing is thought of (musically) in Leeds but the great event of the autumn, commencing on Wednesday, September 19th, which, notwithstanding the cry of bad trade, is expected to surpass former gatherings in almost every point. May no one be disappointed.

Leeds, May 16, 1877.

P.S.—Where shall we land now? Wagner is *not* coming to Leeds! One of our Committee has just returned from the Wagner

Festival at the Albert Hall, in which he says he found "plenty of room," &c. He seems to be very ill, his language in attempting to describe to me the effect the music had upon him, is very incoherent, and occasionally painful to listen to. He tells me that he patiently bore the first half of the concert, and strove manfully with the German descriptions in the word books, but "could make nought of it." Seeing others gradually sneaking away, he summoned up courage and followed suit, going back to his hotel and to bed with the greatest possible speed. Here in vain he strove to discover the "Liet-motive" in the selection from the *Nibelungen* and *Rhinegold*, and at last overtaxed nature was exhausted, and he fell asleep. He begs I will not press him further on the subject now, but promises to recur to it, and tell me all his impressions of that fearful night, if I will only first play to him gently and expressively, "Batti batti," or "Salve dimora." Poor fellow; he assured he has my deepest sympathy, and when he next comes I will play him "a tune."

[The committee-gentleman who names "Batti batti" and "Slave dimora" in the same breath cannot fairly be expected to understand the *melos* of Richard Wagner.—T. Durr.]

## THE LEAFLESS TREE.

By PENCERDD GWFYNN.

On the earth's radiant mantle of varied hue,  
That spring spreadeth forth to th' enraptured view,  
You dark leafless tree with bare skeleton arms,  
Now forms a rude blot 'mid the fair virgin charms.  
The sun as a bridegroom embraceth the earth,  
His nuptial hymn's chanted by birds in shrill mirth;  
The forests in gay wedding garments appear,  
Yet thou in the garb of grim death scowllest here,  
In shaking thy vixenish hands to the sky,  
The winds thou set'st moaning so dissonantly;  
With hungry, gaunt fingers thou stretchest to seize  
The riches which load all the neighbouring trees.  
Across the blue sky thou art spread like a net,  
That good should not fly through the tangled outlet;  
And, spider-like, demons will lurk in thy web,  
To clutch all that pass in the night's flow and ebb.  
The fairies when tripping beneath the moon's ray,  
Will shun the weird shadow that's thrown from thy spray;  
There goblins will revel in witchery's craze,  
In and out of the lines of thy tortuous maze.  
The primrose unto thee now rearcth its head,  
And the violet deigneth its perfume to shed;  
Adoration is sin to an idol's foul shrine,  
And off rings are vain on such altars as thine.  
Whilst the forest resounds with its newly form'd quire,  
Thy branches are dumb as an unstrung lyre;  
The minstrels of day from thy scarce wing their flight,  
And ne'er from thy boughs sings the sweet bird of night.  
The languishing lovers pass by with a sigh,  
To shades that will hide them from every eye;  
Th' emotion, which courseth warm blood through each vein,  
Thine image of death would its currents restrain.  
The vows that are breath'd in th' enraptured ear  
Would be scatter'd by winds through thy branches so sere;  
For love's tender music in bowers will linger,  
As in aisles are retained the tones of the singer.  
Thou'rt like a spent voice harshly grating the ear,  
Whilst youth's sweetly carolling harmonies clear.  
Cruel winter has left thee—his reign having ceased,  
To be shown as the mummy at spring's merry feast.  
And is it then death? Nay, 'tis only the seeming:  
For, behold! every stem with life latent is teeming;  
The clos'd bud appeareth like death's parasite,  
But, unfolding, will bring hidden glories to sight.  
When the blossoms, now spreading so wondrously fair,  
Are drooping and fading 'neath summer's fierce glare,  
Thy bloom then will shoot with such vigour and zest,  
That of all the spring tribe thou'lt be youngest and best.  
Old age, like this tree, seems to cumber the ground,  
His limbs, as thy branches, all wither'd are found;  
Though winter upon him has fix'd the dread doom,  
In the spring that's eternal anon he will bloom.

May 14, 1877.

## The Wagner Festival.

(From "Punch.")

Having been a considerable time accustomed to play the Trilogy with one finger on the accordion, I was naturally anxious to hear the same work of art performed by a band of two hundred at the Albert Hall.

Herr Richard Wagner wrote to me in his best low Bavarian:—

"Ich bin gleich nach gekommen London mit der Trompeten und Drummen, der brassen, der Winden und der Fiddelstückeren. Du bist ein Musik-Kritiker. Wie viel? Leben Sie wohl.—R. W."

Then—

"Postscriptum.—Inklöschen ist ein Postoffische Orden für ein Thaler. Herren Hodge und Essex sollen Sie Trinkmönche geben. Wenn beide der Herren are at home, Sie der whole somm all-at-once rill poketen! Stecken Sie es in Ihre Tasche! Ich trinke to our Nex-merre-meeting! Hoch!"

To which I replied (in Saxon-Bavarian, which we both understood)—

"O mein intimer Freund, Ich zee zou blonen vürst! Vatz ein Thaler? Gettou! Woran denken Sie? Das ist nicht genug. Ich weiss wie viel Uehe es ist! Ich take nicht der Trink-mönche ekeptung wenn Ich bin drei. Wenn drei, trike. Kumprenny? Lieben Sie wohl mein Herr von Thader—nicht von Thaler, aber zwei, drei und az many moren Thaderen az zu l'en-to-standen! Hoch!"

Why, I couldn't even get up a torchlight procession in Orme Square with one thaler. It wouldn't run to one torch and a cab fare. So that all my schemes for worthily celebrating the grand occasion fell to the ground. I had composed a Festival Hymn, to be sung to an air of Bellini's under Wagner's vider in Orme Square (where he is stopping with Herr Toole, who "always comes home to tea"), which ran (or would have run, if it had once got a fair start) like this,—

"Orme! Orme! Orme! sweet Orme!  
Ho! Myneheen von Wagner, there's no place like Orme!"

This was set to a bed-chamber-kandlestückeren "motive," and would have been simply a masterpiece; but, no matter, there's the masterpiece still on my chimney-piece. The world knows nothing of its greatest men!

Being a trifle near-sighted, and a little uncertain about Wagnerian waggeries generally (I haven't seen him for years—and the idea of offering me a thaler!), I requested a friend of mine, who has the reputation of being a very well-informed man, to ask me (in your interest) to dinner. He mistook my meaning, and came and dined with me. We were Wagnerites both—Wagnerites. My Well-Informed Man said he would tell me everything. Down to the Hall we went in a hansom. Then we got out, and, amid the cheers of the Monday populace and the courteous salutes of the A Division (Wagnerites to a man), bowing left and right, entered the *salle*.

"Der Walküren!" exclaimed the crowd directly they saw us. We intimated to Herren Hodge and Essex that we wished to be alone. They replied that with nearly eight thousand people in the Hall this would be almost impossible. "But," they politely added, "after the opera is over" you can have it entirely to yourself."

"Now," I said to my Well-Informed Man (engaged, mind, on purpose, just as a Q.C. has a solicitor below him to give him his facts), "Tell me all you know."

"Oh, sir! Oh, my dear sir! Never again with you, Robin—I mean, never again with my Well-Informed Friend. A humbug, sir, a humbug!—but, to proceed.

Two ladies walked on to the platform. Immense applause. "Whom are they applauding?" I asked of Well-Informed Friend. Did he reply at once, sir? No. He referred to his programme. Why, I could have done as much. At this moment a buzz went round the house, and from box to box was mysteriously telegraphed the words "Frau Materna." "Ah!" exclaimed my Well-Informed Friend suddenly, "that's Frau Materna! She was at Bayreuth."

"Which is Frau Materna?" I asked, sternly, for there were two. Is it the magnificent lady in a brilliant dress, or is it the retiring young damsel in blue?"

"Well," replied my Well-Informed Friend, deliberately, "well—it's either the stouter of the two—or the other."

And I had asked this friend to accompany me on the strength of knowing all about it! Why, sir, I had imagined that this person had been your correspondent at Bayreuth last year.

Suddenly, a burst of enthusiastic applause. I could not see whom they were applauding. I appealed to my Well-Informed Friend. "Is it Wagner?" I asked.

"Well, he replied, slowly, "I fancy it must be Wagner."

"Is he there?" I asked, authoritatively—for you see I had treated

this man, and treated him well, on the strength of his being Your Own Well-Informed Correspondent at Bayreuth.

"Well," he began, "I rather think he— But before the egregious humbug could commit himself to an assertion, a mysterious whisper passed round—"It is Wilhelmj!"

"Ah!" exclaimed my Well-Informed Friend, suddenly waking up, "that's Wilhelmj!"

I frowned; he cowered. So we sat, I frowning, he cowering, until an enthusiastic greeting announced the appearance of Herr Wagner.

A lady near me gave a great start.

"Is that Wagner?" she exclaimed; and then added, in a tone of considerable disappointment, "Why he is quite a respectable-looking, quiet, elderly man!" And so he is—now.

My Well-Informed Man, while pretending to read the German portion of the *Tannhäuser* (the humbug!), kept losing his place (I watched him), and was always looking over other people's shoulders to see when they turned over, and what page they were at.

Still I clung to him. I had heard him talk so much of Wagner. In your interests, sir, I clung to him. I still hoped that he might be the gifted creature I had supposed.

Between the parts I took my Well-Informed Man into the lobby, pulled out my note-book and said, "Now, tell me all about it. First, I suppose you knew all these singers to speak to at Bayreuth?"

My Well-Informed Man paused for a moment, trembled, turned pale, then throwing himself on his knees, while the respiration streamed off his agonised face, he cried, "Spare me! Oh spare me! I never was at Bayreuth!"

I suppress the rest of this painful scene. I pity that man's family. He was at once confided to the care of Policeman B flat (a great Wagnerite), and I saw no more of him.

A sadder and wiser man I returned from the *Rheingold*, that overpoweringly wonderful work. The music-hall of the future is evidently paved with good motives. I recognised the genius of the idea, and fell into the spirit of it cordially. Before it was a quarter over didn't I feel an irrepressible "drink-motive?" Later on, wasn't I powerfully moved by a "more-drink-motive?" Then by "go-away-before-the-crowd-motive?" Were not the Linkmen both actuated by a "threepenny-bit-motive" when they dashed wildly off in search of a cab for yours truly? And wasn't I (still Wagnerian) impelled by a "save-my-two-and-sixpence-motive" when I didn't stop for the cab, but set off to walk? Didn't the "drink motive" recur strongly again and often-times during the remainder of the evening, not to mention the "supper-motive" and the "cigar motive," uniting together to form one irresistible "stop-at-the-club-till-three-in-the-morning-motive."

Before retiring to rest, I dropped a line to my old friend, "Mein Intimer Freund, your Rhine-gold has the ring (*Der Ring des Nibelungen*) of the true genius-metal. But with such a stock of Rhine-gold, why offer me a thaler? No matter. Success to you, *Mein Herr!* The "sleep-motive" overcomes yours ever,

Hocky Walky.

—o—

TO F. C. BURNAND, ESQ.

DEAR BURNAND,—Mr Zero is expected in town daily. Wabash avenue residents are enjoying a carnival of bells. The Board of Health are after the sellers of diseased meat and stale oysters. John Dillon drew another large audience. The shops which advertise in the *Republican* are jammed full of Christmas buyers.

From this, dear Burnand, you may draw your own conclusions. My mind is made up. Hobbes (or Hobbs), of Malmesbury (or Malmesbury), says—"a state of nature is a state of war; everyone warring against everyone." Yours extremely,

SIDEY HAM.

AU PORT D'ALGER.

Layetier—Coffettier—Emballeur.	Box-maker, Trunk-maker, Packer.
Tient un assortiment des Boites et Caissons.	Keep a sortment of Boxes and Cashes.
Boites légères pour l'ajustement des dames.	Nimble Boxes for the adjusting of Ladies.
Encaisse aussi les Glaces, Meubles, Pendriles, Cristaux.	Pack up also in boxes, Ices, Household goods, Clocks, Cristal.
Emballage en toile grasse, toile cirée et toile d'emballage.	Packing in toils fat waxed and of packing.
Fait les expéditions à la douane.	Make the expéditions to the custom house.
Tient malles de tout genre et de toutes grandeurs.	Keep Pack of all sorts and of all largeness.
Rue St Anne, No 16, Magnier, à Paris, A.D. 1808.	

## A VOICE FROM BERLIN.

Minnie Hauk has left us. How small or how great a loss she may be for our Royal Operahouse is a question into which we cannot and will not enter now. All celebrities are exposed to the attacks of the envious, and our *prima donna* has experienced no lack of enemies, who are certainly as numerous as her admirers. Despite this, the house on Thursday presented as brilliant an appearance as on the first night of a great work, and the traffic in tickets outside the doors was as flourishing as ever it was in the old and almost forgotten days of Pauline Lucca. Minnie Hauk, indeed, did more than anyone else to fill up the void occasioned by the departure of the lady last named. She undertook most of Pauline Lucca's parts, and, within the limits of her individuality, sustained them to perfection. She is no more free from weaknesses than are other fair artists, but she possesses a great number of good qualities, which are not so soon found combined in any other singer. Her place will not be easily filled up; and the public will often have occasion to lament the fact of her leaving Berlin. She has sung in more than a dozen parts, and stamped even the smallest with well-marked character. We will mention merely her Zerline in *Don Juan* and *Era Diavolo*, and her grand parts, such as Margarethe, Aida, Pamina, Rosine in *Il Barbiere*, Marie, Mignon, Carlo Broschi, Cherubino, &c., which are certainly to be considered first-rate performances. A grand voice of extensive compass, an admirable method, considerable dramatic talent, and a heavenly stage-presence, belong to her in the highest degree. On her last appearance as Marie in *La Fille du Régiment* she was seen at her best. Her graceful, roguish acting was full of animation and effectiveness, and her efforts were rewarded by numerous ovations. Especially successful were the pieces introduced in the first scene of the second act, namely, "Kathleen Mavourneen," so frequently mentioned of late, and another English song, "She is fooling thee" (Balfe), greatly in vogue at the present time on the other side Channel; as well as, at the conclusion of the opera, the well-known waltz, "Vien', vien', m'abbraccia." Miss Hauk's style of execution is singularly well adapted for such pieces, her exceptionally beautiful *pianissimo* forming a very important feature in them. As a matter of course, large bouquets and wreaths rained down from all sides, and, at the conclusion of the opera, Miss Hauk had to appear before the curtain five times. We hear that she may return for a short engagement in the season of 1878-9. If she does, she may be sure of being well received. Between this and then there will be many advantageous alterations in the operas in which she sings, and the general effect will then be immeasurably superior.

X.

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## FLAMINGO ON THE CHELTENHAM PROFESSOR.

(To the Editor of the "Musical World.")

SIR,—In the epistle signed "Cheltenham Professor" which you have characteristically inserted in your issue of May 12th, its author, while doing me the honour to comment upon one of my articles, employs an expression which, in the following sentence he confesses, "a man must be a simpleton to make use of," and discloses the facts that "Herr Manns' répute requires a conductor, and that it has done so 'on several occasions.'" I must decline to enter with the friends of Herr Manns into a discussion, the only effect of which would be a valuable advertisement to Herr Manns, without a corresponding increase to the credit side of the balance sheet of the *Musical World*. Besides, Herr Manns, being gentleman as well as musician, will hardly endorse the modest assertions of the West of England provincial, whose effusion can only occasion regret that the Board Schools had not been founded at a somewhat earlier period.

For, like many others of the "good-natured friends" who have become chivalrous in the cause of Herr Manns, the Professor of Cheltenham, is propellently pragmatical, perversely personal, aberrantly abusive, innocently incoherent, and unequivocally ungrammatical.—Your obedient servant,

FLAMINGO.

— — —

MANNHEIM.—A new comic opera, *Die Fremden*, by Herr Starke, has been produced.

## THE MUSICAL WORLD.

## THE HANDEL FESTIVAL.

(Communicated.)

Sir Michael Costa, under whose conduct, as from the first, will be held the grand celebration in honour of Handel that is soon to take place at the Crystal Palace, has been down at Sydenham in conference with Mr Grove, Mr Manns, and the other musical authorities of the Palace, inspecting arrangements and perfecting plans which will, without doubt, invest the forthcoming Handel Festival with an exceptional perfectness, such as should be the result of an organisation so remarkable as that which has been created by the joint efforts of the Crystal Palace Company and the Sacred Harmonic Society, and maintained through so many years to this particular end. Sir Michael has been unremittingly attentive to the many orchestral details, and the musical effect will no doubt be unprecedented, even when we consider the unique position of former Handel Festivals at the Crystal Palace. Mdme Adelina Patti, Mdme Albani, Mdme Lemmens-Sherrington, Miss Edith Wynne, Mdme Patey, Mr Edward Lloyd, Mr Vernon Righy, Mr Cummings, Signor Foli, Herr Henschel, and Mr Santley have been already engaged. The solo organ performance will be by Mr Best, of St George's Hall, Liverpool; Mr Willing playing organ in the oratorios. The organisation, for gathering and receiving the immense chorus and band of instrumentalists, numbering 4,000 executants, practised artists, is complete. The time is anxiously expected in many a country district. Almost every county sends up trained voices, drawn from cathedral choirs and local societies, to represent it, most of them making the occasion their holiday as well as their demonstration of admiration for the mighty master. All the resources of the Sacred Harmonic Society are put into requisition, so that the band and chorus may not only be numerically, but perfect artistically. The raised seats in front of the Great Stage, where at previous festivals the representatives of corporate bodies and other distinguished visitors have sat, will be as before. The Post Office authorities are connecting special telegraphic wires to an office constructed in the galleries specially devoted to the press. There is every prospect of a magnificent celebration.

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## WELSH CONCERT AT THE CRYSTAL PALACE.

(To the Editor of the "Musical World.")

SIR,—As it has been reported that the *miners* are to appear at the Welsh Concert at the Crystal Palace, I shall feel obliged if you will permit me to announce that the statement is incorrect. Yours truly,

BRINLEY RICHARDS.

St Mary Abbots Terrace, Kensington, May 14.

(For Music.)

## HARK! THE HOARSE WHISPER!

Hark! the hoarse whisper o'er land and o'er sea,—  
Tyrants are wakeful, the vultures are free;  
Fiercely they stoop o'er the blood-guttled lands,  
Peace in their voices, but death in their hands;  
Honour is stagnant and lies in a fen,  
Women breed craft-gods, but fail to breed men.

Stay but a moment! a vision I see!—  
Britons are rousing from vile apathy,  
Majesty stretches her arm o'er the main,  
Tyranny struggles, but struggles in vain!  
Back to his eyrie the vulture must speed—  
Touch but a province, and death is the meed!

Sneer not, ye nations, though slumbering yet,  
England can never her honour forget;  
Sheathed is her falchion in scabbard of dun,  
Soon will it flash under Liberty's sun.  
God is her general! her bulwark is faith!  
List to her war-cry—"Victory or Death!"

\* Copyright.

H. MELVILLE.

ANTWERP.—M. Saint-Saëns' oratorio, *Le Déluge*, has been performed at the Grand-Théâtre. M. Al. Samuel, director of the Royal Conservatory, Ghent, and Member of the Institute of Belgium, was conductor.

HAMBURGH.—The fiftieth anniversary of the opening of the Stadttheater was celebrated, on the 3rd inst., by a performance of Goethe's *Egmont*, with Beethoven's music. In compliance with the request of the manager, Sig. Pollini, Herr Krebs, of Dresden, came to Hamburg expressly to conduct the music, as he had done when the theatre was opened with the same piece fifty years ago.

ST JAMES'S HALL,  
REGENT STREET AND PICCADILLY.

MR CHARLES HALLE'S  
Pianoforte Recitals.

MR CHARLES HALLE has the honour to announce that his **SEVENTEENTH Series of PIANOFORTE RECITALS** will take place on the following Afternoons:—

FRIDAY, May 25, 1877.

FRIDAY, June 1, "

FRIDAY, June 8, "

FRIDAY, June 15, 1877.

SATURDAY, June 23, "

FOURTH RECITAL.

FRIDAY AFTERNOON, MAY 25, 1877.

QUINTET, in D minor, Op. 130, for pianoforte, two violins, viola, and violoncello (first time)—Mr CHARLES HALLE, Mdme NORMAN-NERUDA, Herr L. RIES, Herr STRAUS, and Herr FRANZ NERUDA ... Spohr.

DIE DAVIDSBUNDLER, Op. 6, for pianoforte alone (first time)—Mr CHARLES HALLE ... Schumann.

SONATA, in E minor, Op. 38, for pianoforte and violoncello (first time)—Mr CHARLES HALLE and Herr FRANZ NERUDA ... Brahms.

FOURTEEN VARIATIONS on an Original Theme, in E flat, Op. 44, for pianoforte, violin, and violoncello (first time)—Mr CHARLES HALLE, Mdme NORMAN-NERUDA, and Herr FRANZ NERUDA ... Beethoven.

PRICES OF ADMISSION.

	For the Series. Single Tickets.		
Sofa Stalls, numbered and reserved	£2	2	0
Balcony	1	1	0
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Subscriptions received at Chappell & Co.'s, 50, New Bond Street; Mitchell's, 33, Old Bond Street; Ollivier's, 38, Old Bond Street; Keith, Prowse, & Co., 48, Cheapside; Hays', 4, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLE, 11, Mansfield Street, Cavendish Square.

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DEATH.

On the 8th May, at Catherington, WILLIAM ROBERT CROTH, M.A., vicar of that place, late Fellow of New College, Oxford, only son of the late William Crotch, Mus. Doc., Oxon, in his 78th year.

The Musical World.

LONDON, SATURDAY, MAY 19, 1877.

Adelina Patti.

DELINA PATTI—"little Lina," as she used to be called, when not much littler, though some years younger—has returned; and now Mr Gye's bright galaxy is three parts finished. The Southern Cross is nothing to it. Fancy! Adelina, Emma, Zaré—the other being *in nubibus*, till the vapours disperse. It saves us all the pains of traversing thousands of miles of ocean, to see what Arabella (who would have been the fourth star in the Constellation) saw during perilous voyages over and athwart the globe. Behold Mr Gye's all but Cross; and dream of the time when Arabella, who can sing just as well as she can play, shall take her position of right in the southern sky, and complete it! While Anton plays, Arabella should sing; and while Anton sings (which he can, like an angel, when it pleases him) Arabella should play. But to leave

astronomical metaphor, Adelina has come back to England. On Tuesday she appeared as the shadowy Dinorah of dear old Heine-Wagner-bitten Giacomo; and when the moon came out, shone brighter than the moonlight. There were birds of song in Shelley's time—sky-larks, "scorners of the earth," who—

"In profuse strains of unpremeditated art"—

sang so as to arrest the music of the spheres, and make the heavens dumb for listening. Of such as these is Adelina—whose warbling, nevertheless, no bird, though rising in its flight so high as to become, as it were, a speck irradiating melody, ever equalled, or could possibly equal. Such a glory of tone and tune as gushes from the throat of Adelina was never before heard from feathered or unfeathered biped. Shelley, the divine, apostrophised Apollo, and also Pan. But maugre his "sweet pipings," Pan would be nowhere, supposing Adelina within ear-shot; while Apollo, who vauntingly says (through Shelley's verse—*he*, the god, could not have said it for himself)—

"I am the eye with which the universe  
Beholds itself, and knows itself divine"—

would have been of little more account. Adelina would have been no Marsyas to him. Apollo, not Adelina, would have been flayed alive, had the Greek-styled Phœbus dared to contest the palm with her. As for Hermes and his tortoise—to Erebus with them both! But to quit the spheres—Adelina, on Tuesday, not only came, but saw and conquered two thousand amateurs hungry for melody, sending them home transported. She was younger than ever, more beautiful than ever, more syren-like than ever. Talk of Circe, and Calypso, and Armida!—no tying to masts could resist her spell. Duke Samson could no more have competed with Adelina in the carrying of hearts than she Duke Samson in the carrying of gates.

Septimus Wind.

The Wagner Festival.

We again quote the *Times* (May 14th) with reference to the "Wagner Festival," which to-day (unhappily) comes to an end:—

"The second concert of the series, on Wednesday evening, began with a selection from the *Flying Dutchman*, with which Mr Carl Rosa, through his admirable performances at the Lyceum Theatre, has made us so well acquainted that no further description is required. This was followed by the first act of *Die Walküre*, the second drama of the *Ring des Nibelungen*—about which more hereafter. The third concert, on Saturday afternoon, drew together an audience which might have outnumbered the audiences attracted by its precursors put together. The reason of this is not far to seek. There was distinguished patronage; and this being generally expected, many—how many we dare not guess—setting the weather, which could not have been less favourable, at nought, proceeded to the Royal Albert Hall, uncertain as to how they should arrive, and still more uncertain as to how they should get away. The programme was materially altered, 'by desire,' and those who had been satisfied with one hearing of the *Tannhäuser* "Procession March" had the unexpected gratification of hearing it again. The first part was devoted to a selection from *Tannhäuser*, consisting generally of pieces—such as the overture, the March, the song addressed by Wolfram to the 'Evening Star,' &c.—which have been heard over and over again. These were listened to with the usual equanimity, and applauded, from time to time, with the accustomed warmth, by an audience whose curiosity would have been more gratified had the programme consisted entirely of excerpts from Wagner's last and, by very many degrees, greatest work—the *Ring des Nibelungen*. It was, at any rate, a mistake to place the Bayreuth music—which as Herr Edouard Hanslick says, compared with any preceding composition by Wagner, is 'like the Falls of Niagara to a glass of water'—at the end, instead of at the beginning, of the programme. After the first part attention flags; and while the most extraordinary things go on, the audience are leisurely departing. Thus many lost one of the most magnificent performances ever listened to of a truly magnificent piece of orchestral music. Under the splendid conducting of Herr Richter, the 'Ride



of the Walkyries,' which began the second part, was more than worth all that preceded it; while the exquisite singing of Mdme Materna, no less irreproachable in a dramatic than in a musical sense, imparted especial interest to the selection from this part of the Tetralogy. Admirable at the second concert as Sieglinde, she was still more admirable at the third, as Brünnhilde. Beyond saying that the 'Ride' was encored in a storm of applause, and, in defiance of Wagner's known objection to repetitions of any passages, however striking, from his 'dramas,' played over again, we shall add nothing more just now, believing that a general comment upon the series of performances will be more to the purpose than a detailed account of each. At the fourth concert, this evening, the programme comprises the 'Huldigunsmarsch,' dedicated to King Ludwig II., of Bavaria, together with selections from *Lohengrin* and *Siegfried*. We could have wished, for reasons already suggested, that *Siegfried*, came first instead of last. Herr Wagner, who directed a great part of the performance on Saturday, was received with the same cordiality as before."

The programmes of the fourth and fifth concerts, owing to circumstances which neither Herr Wagner nor the managers of the undertaking could have foreseen, were considerably modified. Nevertheless, each contained enough from the gorgeous and magnificent "*Ring*" to delight all present. More in our next.

T. Q.

## Elench.

(Continued.)



At the Bee and Bottle.

PROFESSOR FOURLEGS.—I tell you, I have been, Admiral.

ADMIRAL STUMP (with emphasis).—You must go again to-morrow night, Professor—if only for this (sings) :—



## Music in Smoke-room.



PROFESSOR FOURLEGS.—They are rehearsing in smoke-room.  
ADMIRAL STUMP.—Come along, we must go hear. It is beautiful (singing) :—



(Exeunt to Smoke-room singing in octaves.)



Enter Dr NOSE and Major PULLIT.



Major PULLIT.—Oh, I like that from *Die Walküre*.

Dr. NOSE.—What?

Major PULLIT (singing) :—



Dr NOSE (interrupting him) :—



Music from Smoke-room.



Major PULLIT.—They are rehearsing in Smoke-room. Come along, or I'll pull your nose.

Dr NOSE.—Don't.

[*Exeunt to Smoke-room.*]

Enter Lord LONG and Mr T. DUFF SHORT, *severally*.



Lord LONG (*not seeing Mr SHORT*).—Demnition ! That haunts me (*sings*) :—



Mr T. DUFF SHORT (*not seeing Lord LONG*).—By Jove ! I've spent a lot of tin for nothink. If only LONG was a member of the 10 U. Never mind ! I've heard *Walküre*. (*Singing*) :—



Music in Smoke-room.



Lord LONG (*seeing SHORT*).—Demnition ! There's Short. Demnition !

Mr T. DUFF SHORT (*seeing LONG*).—By Jove ! There's Long. I'll have my tin.

[*Exit.*]

[*Exit to Smoke-room.*]

Schluss Folgt.

—o—

#### SIMS REEVES IN DUBLIN.

The *Dublin Evening Express* of May 5, in a notice of a concert given by Mr Sims Reeves on the night previous, speaks thus of our great English singer :—

"What though the great tenor be but *nominis umbra*, that name is a power in the land, as was made abundantly evident in the crowded attendance drawn together to the Earlsfort Terrace Rooms yesterday evening by the announcement of his visit. For our part we resolved to shun the floor, where nothing is distinctly audible, and a great deal cannot be heard at all, and last night we sought the gallery at the extreme end. We were abundantly repaid for our prudence. We can now recall Mr. Reeves's singing for many a year, but even when his noble voice had attained its zenith we were more pleased by his beauty of phrasing, the delicacy of his art, than by any *tours de force* or any ringing notes above the stave. His vocal quality is charming, his declamation faultless, his phrasing most just—never weakening but, on the contrary, enforcing the sense of the words. His intonation, too, is pure as ever ; we could not detect a note out of tune (and we are somewhat sensitive in this respect) during the evening. . . . And when Sims Reeves is well, and in good sort, he is very compliant, especially in Ireland. He by no means merits the hard things (to employ no stronger term) that thoughtless people circulate so freely about his voice, his caprices—nay, his daily life. The simple truth is that he is a great musical artist, and therefore of necessity nervous and of excitable temperament ; were he otherwise dull and stolid, who would go hear him ? Who, indeed ! Certes not we !"

The *Dublin Evening Express* is very condescending ; but any body who pays attention to the senseless twaddle that has occasionally been talked about Sims Reeves (as it used to be, with equally slender foundation, about Mario, the Italian Reeves), deserves only to be laughed at for his pains. He will find no sympathy from common-sense people. Sims Reeves is Sims Reeves. Find another !

The following account of some of Mr Sims Reeves' dramatic performances is from the *Dublin Express*, of May 14th :—

"It having been announced that on Saturday night Mr Sims Reeves would appear as Henry Bertram in the opera of *Guy Manning*, the house was crowded to an extraordinary and almost unprecedented degree. Not only were all parts filled to overflowing, but even the corridors approaching the boxes were crowded. Money was refused at the door. The pit, which was prematurely opened by a special door in Poolbeg Street to those who paid an extra sixpence, was filled by the time access was obtainable at the ordinary charge. We do not wonder at this. Sims Reeves is in every respect a great artist. To a great voice he unites in a pre-eminent degree musical and emotional sensibility. His powers as an artist seem to have so developed that to listen to him is to hear the perfection of singing. His exquisite phrasing, his perfect tune, and his thoroughly artistic rendering, in which neither words nor music are sacrificed, but both made tellingly distinct, have long since made and still keep him famous. The Dublin public have always evinced a special sensibility to great vocal artists. That Sims Reeves should have been a special favourite here is not to be wondered at ; and that he is so still was proved by the audience which gathered to hear him on Saturday night. The opera of *Guy Manning* is full of interest, both musically and as to its story ; and several items were introduced as special opportunities for the greatest of tenors, which overwhelmed the audience with delight. When he appeared on the stage as Bertram, Mr Reeves was received with cheers, which were repeated over and over again. The ovation must have told upon him, and, probably, old associations too, for it soon appeared that his voice was in first-rate condition, and he sang his part with the power of earlier and the finish of later times. He looked singularly well, and his good acting and peculiarly graceful manner not a little enhanced the effect of his singing. In the

'Echo' duet with Miss Craig his tender interpretation made the house hang upon every note. The 'Pilgrim of Love,' sung by Sims Reeves must have supplied an ideal to the audience which few will forget; and, in truth, the effect of his singing was rare beyond measure. 'Tom Bowling' was given with as true expression and as great effect as anything else that he sang. Hatton's 'Good-bye, sweetheart,' even in ordinary hands can send a thrill to the heart and tears to the eyes; sung by Sims Reeves, it was something overwhelming. Contrary to what many, perhaps, anticipated, Mr Reeves came forward in the most friendly manner, and responded to the encore by 'The Minstrel Boy,' his rendering of which was a music poem. After the fall of the curtain Mr Reeves was called forward and greeted with the warmest acclamations. On leaving at the stage door he received one of those ovations so characteristic of our metropolis. As he was moving to the carriage an immense crowd blocked the way and received him with all sorts of congratulations. 'Cheers for Sims Reeves' were heartily joined in; and several individuals insisted on shaking hands with him. Some even went so far as to ask his opinion on 'Home Rule.' Mr Reeves, in response to this demonstration of Irish feeling, expressed in a straightforward way his pleasure at having met and his regret at parting from his audience. He then got into his carriage and drove off.

HERR RICHARD WAGNER, by special invitation, had audience and "Tiffin" with Her Majesty, Queen-Empress, and the Royal-Imperial family, on Thursday noonwards.

It is more than likely that one of the features of Mr Carl Rosa's next autumn season will be Macfarren's *Robin Hood*.

MME JANAUSCHECK, the celebrated tragedian, has been staying here for a short time, *en route* for Germany.

MDLLE CHIOMI is engaged by Mr Mapleson to sing the part of Lucia at Her Majesty's Theatre. We hear that Mr Mapleson has also engaged Herr Theodor Wachtel (!) If so, how about Tamberlik?

#### OCCASIONAL NOTES.

A MAN armed with an accordion lately stopped before the suburban villa of a Parisian journalist. "Sir," he said, "give me a trifle. I will not stun you with my music, but move on at once." "Not a bit of it," replied the journalist, "Play as much as you like. I don't mind it, and it will amuse the children." "But," observed the musician, disconcerted, "I don't know how to play." "What's the good, then, of your accordion?" enquired the Journalist. "Only to—frighten people, sir!"

THE *Journal de Musique* relates the annexed anecdote concerning the gipsy musicians of Hungary, known to the Germans as *Zigeuner*, to the Italians as *Zingari*, and to the French as *Tsigannes*. "Tell me," said Count Teleki to Boka-Karoly, one of the impetuous and original musicians in question, "who taught you to play the violin so well?"—"M. Ibranyi, your Excellency?"—"Oh, indeed. Then, of course, he plays very well himself?"—"On the contrary. He does not even know how to hold a bow."—"Then how did he manage to give you lessons?"—"Oh, his system was very simple. He used to listen to me all day, and, while doing so, always had a bottle of wine before him. Whenever I made a fault he flung his tumbler at my head. He flung so many that at last I finished by playing correctly." As the reader perceives, the system, to use the gipsey violinist's own words, was "very simple," but the expense would inevitably prevent its being introduced into our Academies of Music, unless the tumblers were made of toughened glass.

MAY, as we learn from Signor Paloschi's *Annuario Musicale*, is remarkable as the month in which the following composers and musicians were born: Michael Glinka, near Smolensk, 1804; Giovanni Paisiello, Taranto, 1741; Michael William Balfe, Limerick, 1808; Richard Wagner, Leipsic, 1813; Giovanni Battista Viotti, Fontanetto, 1753; Fromental Halévy, Paris, 1799; Ignaz Moscheles, Prague, 1794; Bartolomeo Cristofori, inventor of the piano, Padua, 1655; Tommaso Traetta, Bitonto, 1727. There died in the same month, Luigi Gordigiani, Florence, 1860; Giacomo Meyerbeer, Paris, 1864; Adolfo Fungalli, Florence, 1856; Adolphe Adam, Paris, 1856; Ferdinand Paer, Paris, 1839; Nicola Zingarelli, Torre del Greco, 1837; Nicolo Piccinni, Passy,

near Paris, 1800; Padre Stanislao Mattei, Bologna, 1825; Antonio Salieri, Vienna, 1825; D. F. E. Auber, Paris, 1871; Bonifazio Asioli, Corregio, 1832; Nicolò Paganini, Nice, 1840; Luigi Boccherini, Madrid, 1805; Joseph Haydn, Vienna, 1809; Giuditta Grisi, Robecco, 1840; Claudio Merulo, Parma, 1604; Giovanni Legrenzi, Venice, 1690; Lodovico Grossi-Viadana, Gualtieri, 1645; Ottaviano Petrucci da Fossombrone, inventor of music-printing with moveable types, 1539.

THE following operas were produced for the first time in May: *Zampa*, Hérold, Paris, 1831; *L'Elisir d'Amore*, Donizetti, Milan, 1832; *Iphigénie en Tauride*, Gluck, Paris, 1779; *Linda di Chamounix*, Donizetti, Vienna, 1842; *Messa da Requiem*, Verdi, Milan, 1874; *Gianni di Parigi*, Morlacchi, Milan, 1818; *La Gazzetta ladra*, Rossini, Milan, 1817; *I Giuochi d'Agrigento*, Paisiello, for the inauguration of the Fenice, Venice, 1792; *Zaira*, Bellini, for the opening of the New Theatre, Parma, 1829; *Arianna*, Monteverde, for the public rejoicings on the occasion of the marriage of Francesco di Gonzaga with Margherita di Savoja, Mantua, 1608; and *I Precauzioni*, Petrella, Naples, 1851. Furthermore, on the 4th May, 1860, the bust of Mendelssohn was inaugurated at the Crystal Palace, Sydenham; on the 7th, 1876, the memorial tablet in honour of Bartolomeo Cristofori, inventor of the piano, was inaugurated in the church of Santa Croce, Florence; on the same date, 1824, Beethoven's Ninth Symphony, in D minor, was performed for the first time in Vienna; and Beethoven gave his last public concert at the Kärnthnerthor Theater; on the 12th, 1852, the monument to Johann Simon Mayr was inaugurated at Bergamo; on the 15th, 1872, the monument to Franz Schubert was inaugurated in Vienna; on the same date, 1875, Verdi's *Messa da Requiem* was performed for the first time in London, under the direction of the composer; on the same date, 1876, Meyerbeer's *Huguenots* was performed for the 600th time at the Grand-Opéra, Paris; on the 17th, 1846, there was a grand concert at the Scala, Milan, to inaugurate Cincinnati Baruzzi's bust of Rossini; on the 20th, 1874, Glinka's *Life for the Caar* was performed for the first time in Italy, at the Teatro Dal Verme; on the 25th, 1853, the bronze statue of Orlando Lasso was inaugurated at Mons; and on the 28th, 1773, Anton Schweitzer's *Alceste*, the first really German opera, was produced at Weimar.

#### CONCERTS VARIOUS.

MR W. T. BEST's organ recital on the afternoon of Wednesday the 16th inst. proved one of the most interesting and instructive of the series, and was enjoyed by the numerous audience assembled in The Hall, at Primrose Hill. The following was the programme: Organ Sonata, No. 6, D minor (Mendelssohn); Andante, G major (H. Smart); Fugue in C major (The Bell Fugue) (Dr Bexfield); Organ Preludes on Chorales (Bach); Air, with variations (Best); Fugue, D major (Eberlin); Marche Religieuse (Niedermayer); Organ Concerto, D minor (Handel). It will be seen that the works of Bach and Mendelssohn constituted the backbone of the programme. Some may have thought that Bach's pieces should have been placed first in the order of the programme, as in the relation of time; but it is evident Mr Best wished to give him the place of honour. Perhaps he was fearful that incoming feet might disturb the effect of the wondrous harmonies of the great master. Certain it is that the higher the class of composition, the higher are the merits of the performer; and Mr Best is not fully heard until performing the fugues of Bach. This was felt on Wednesday, when he, with the greatest ease, conquered the difficulties of the double pedal part in the prelude on the chorale, "We all believe in God." It was a triumph of skill, not only showing how earnestly he had pursued his studies, but also the continuity of his practice. Feet are seldom used for artistic purposes; hands monopolise the agency. This need not be. The time may come when the ten toes shall be in as much requisition as when they were used by our ancestors of the woods—so graphically described by Darwin. Mendelssohn's sonata was magnificently rendered. The *andante*, with its elevated religious sentiment, made more than its customary effect. Dr Bexfield's Bell Fugue gave an opportunity of using the carillon stop. But, apart from the attractiveness of the subject, the treatment of the fugue commands admiration. Mr Best's air with variations was not only acceptable for its rendition, but also for its merits. The air is bold in character, and the variations such as could be imagined its author would revel in. Handel's concerto proved a fitting climax to this interesting recital. The next is announced for the 23rd.

MR and MME ALFRED GILBERT gave the second concert of the series they entitle "Classics of the Pianoforte," on Wednesday evening, May 9th. The instrumentalists were Herr Straus (violin), Signor Pezze (violoncello), and Mr Alfred Gilbert (pianoforte); and the vocalists, Mme Gilbert, Miss Palmer, and Signor Bonetti. Mozart's trio in G, a *chaconne* by Handel, the slow movement from Mendelssohn's sonata in B flat (pianoforte and violoncello), and Tartini's *Trillo del Diavolo*, were the instrumental pieces. The vocal music was selected from Mendelssohn, Schumann, Weber, Faure, Balfe, and J. W. Davison. Mr Charles E. Stephen accompanied.

SCHUBERT SOCIETY.—At the thirteenth *soirée musicale* on Wednesday, the 2nd inst., several young members made their first appearance. Among the most successful was Mlle Eugénie Pachette, who won much applause in songs by Dr Verrinder and Arthur Sullivan, accompanied on the harmonium by Dr Verrinder. Another *débutant* was Emil Frank. Mme Schubert, Miss E. Clare, Miss Woodcock, Mme Elma, Miss Mary Egmont, and Herr Hugo (vocalists), and Herr Hause, Miss Ottley, Miss Charlotte May, Mlle Meyers, Miss Ogden, and Herr Schubert (instrumentalists), all members, took part in the entertainment. Dr Verrinder and Herr Schubert conducted. The fourteenth *soirée* is announced for Wednesday, 13th June.

MISS PURDY's morning concert was given at St George's Hall, on Wednesday, May 9. Mlle Ida Corani, Mrs Osgood, Mme Marie Rose, Miss Alice Fairman, MM. Zoboli, Drummond, Shakespeare, Federici, and Trelawny Cobham were the vocalists, and Signor Tito Mattei, solo pianist. Miss Purdy, who has just returned from Italy, sustained her reputation as one of the most rising contralto singers of the day in the cavatina from Pacini's *Safjo*, "Ah con lui mi fu rapita," the cordial applause and recall after which being justly merited. Miss Purdy's other solo was a new song entitled "Earl March's Daughter," composed expressly for her by the Cavaliere Biletti, her rendering of which was no less admirable and no less unanimously appreciated. In addition to these Miss Purdy took part in concerted pieces from Verdi's operas. Mr Shakespeare, who was in excellent voice was twice called forward after an air from Weber's *Euryanthe*. Signor Tito Mattei was compelled to repeat his fantasia on "Home, sweet home." The vocal music was accompanied by MM. Visetti, Bisaccia, H. Parker, and Ganz.

A CONCERT was given in aid of the National Hospital for Diseases of the Heart, at the rooms in Soho Square, on Tuesday evening, May 15. Miss Amy Matthews, Messrs Scarsbrook, Thurley Beale, and Suchet Champion assisted. Mr Scarsbrook played Bach's Gavotte in D, and two compositions of his own. Miss Matthews gave with taste and expression Macfarren's "Beating of my own heart," and Blumenthal's "Love, the pilgrim." Mr Beale contributed songs by H. Parker and Scarsbrook; Mr Champion gave "My lady sleeps" (Ignace Gibsone), and his own "Mignonette," and he was encored in both.

MILLE IDA HENRY gave her annual concert in the new concert-room of the Royal Academy of Music, on Tuesday evening, May 15, assisted by Mlle Redeker, MM. Paul Viardot, Zerbini, and Daubert. Mlle Henry played, with M. Viardot, Bach's Sonata in A major, for pianoforte and violin; Mendelssohn's Prelude and Fugue in E minor; a Quartet by Schumann, with MM. Viardot, Zerbini, and Daubert; solos by Scharwenka, Grieg, and Chopin, and, with M. Daubert, the last-named master's "Introduction and Polonaise Brillante," for pianoforte and violoncello. She had thus ample opportunity of exhibiting her talent, and was rewarded by the marked approbation of her patrons. She was "re-called" after each solo. M. Paul Viardot, in Variations on an air by Léonard, was unanimously applauded, and, being encored, repeated the whole. There was a full attendance.

MR ALFRED BURNETT's concert at Blackheath took place on Wednesday evening, May 9. The singers were Misses Elena Norton and Orridge. The first, a "daughter of Erin," distinguished herself in the great *scena* from *Der Freyschütz*, and the ballad, "He does not love me," from her own comic opera, *The Rose and the Ring*. Miss Orridge was quite "at home" in the contralto air from *Dinorah*, and in Spohr's "Bird and the Maiden" (clarionet obbligato, Mr Lazarus). Messrs Burnett and Edward Howell played solos and duets for violin and violoncello, and Mr Lazarus a fantasia on airs from Professor Bergson's *Louise di Montford*. Mozart's Quintet for clarinet, two violins, and violoncello, and Mendelssohn's Stringed Quartet in D major (Messrs Burnett, F. J. Amor, C. Doyle, and E. Howell) were also given, as well as a solo on the pianoforte by Mr G. F. Geaussen.

#### ADVERTISEMENT FROM VIENNA PAPER.

"ANNA AGRIKOL, sick nurse, watches dead bodies, repairs straw chairs, applies leeches, and makes pastry, desserts, and delicacies."

#### PROVINCIAL.

WORCESTER.—Mendelssohn's *Lauda Sion*, and the first and second parts of Haydn's *Creation*, were given at the first concert of the Philharmonic Society on Tuesday evening, May 2, under the direction of Mr Done. The principal artists were Miss Julia Wigan (soprano), Mr Charles Fredericks (tenor), and Mr Goodhead (bass). Miss Julia Wigan, a pupil of Mme Sainton-Dolby's, although new to Worcester, "created"—says Berrow's *Worcester Journal*—"a highly favourable impression. She possesses a soprano voice clear and equal throughout its extensive range, combined with a graceful and easy method and admirable facility of execution. It is therefore scarcely necessary to add that the whole of the music allotted to her, both in the *Lauda Sion* and the oratorio, was very artistically rendered. Special mention may perhaps be made of "The marvellous work" and "With verdure clad" in the oratorio; these were given with charming delicacy and refinement, the former being repeated in response to an unmistakable encore."

WINDSOR.—The Windsor and Eton Choral Society gave their last concert of the season in the Town Hall, on Monday evening, May 14th. Crotch's oratorio, *Palestine*, was given under the direction of Sir George Elvey, Mus. Doc. The vocalists were Misses Ada Paterson, Knowles, Emma Christian, Messrs Mellor and Thurley Beale. Leader, Mr J. S. Liddle, Mus. Bac.; harmonium, Mr S. Smith.

SLough.—A miscellaneous concert was given in the Literary Institution on Friday last, by Mr O. Christian, assisted by the Brousil family, Miss Annie Sinclair, and Mr J. Mellor. The ballads sung by Miss Sinclair were well received, and Randegger's trio, "I Naviganti," sung by Miss Sinclair, Mr Mellor, and Mr Christian, met with a hearty encore, as did also a violin solo, "The bird on the tree," played by Mlle Bertha Brousil. Mr Christian was successful in "She wore a wreath of roses," and Mr Mellor in Sir S. Bennett's "His salvation is nigh them that fear Him." Messrs A. Joll and W. Summers conducted.

EXETER.—The Oratorio Society gave *Joshua* in the Victoria Hall on May 10th. The hall was filled with an audience which applauded "not wisely, but too well." Mme Enriquez sang the music of Othniel. The capabilities of Mme Enriquez in oratorio are well known, and her singing in *Joshua* will not detract from her reputation. In the declamatory air, "But who is he?" in the love passages which conclude the first part, and in "Now give the army breath," Mme Enriquez was perfect. The soprano music was entrusted to Miss Emily Spiller, the tenor to Mr Henry Guy.

BIRMINGHAM.—The concert given by the members of the Edgbaston Amateur Musical Union, in the Town Hall, on Thursday evening, May 10th, furnished—says the *Daily Post*—a triumphant refutation of those scoffers who are given to deride the merits and uses of amateur organisation in musical matters. Alike as to musical results and philanthropic purpose, the concert was most creditable to all concerned, and to none more than to the estimable and accomplished musician who has for so many years laboured, with such assiduity and disinterestedness, to guide the aims and promote the efficiency of the executive members of the society. In addition to the members of the society's band, numbering, with some professional recruits, about seventy performers, under the direction of the society's honorary conductor, Mr C. J. Duchemin; there were, as vocalists, Mdmes Rose Hersee and Enriquez, Messrs Vernon Rigby and Lansmere. Mr C. J. Duchemin was solo pianist, and Mr Winn, accompanist. Mme Hersee was especially successful in the "Laughing Song" from *Manon Lescaut*, and had to repeat the last verse. Mlle Enriquez was encored in a ballad by Mme Dolby, and Mr Vernon Rigby received hearty applause for Blumenthal's "The Message," and a "double encore" after "The Thorn," when he gave "La Donna è Mobile." The orchestral performances were creditable and effective, especially that of the delightful little symphony by Mozart (No. 12). The novelty of the evening was the new *caprice à la gavotte*, by Mr Duchemin. The themes are at once quaint, characteristic, and tuneful, and the composer has caught the rhythmical forms of the old gavotte, with much of its courtly spirit and antique grace. The solo playing of Mr Duchemin was as usual marked by breadth, force, and expressiveness; and his conducting was not less satisfactory.

TOULOUSE.—The editors of, and principal writers on, the local papers, forgetting for the moment their political differences, joined one another in offering M. Faure a "punch d'honneur" during the celebrated French barytone's recent visit.

## ROSSINI AND WAGNER.\*

In the singular piece of criticism devoted by Wagner to the memory of Auber, and more especially to the vindication of *La Muette de Portici*, we have two or three times come across the name of Rossini, and had occasion to remark the off-hand fashion in which the author of *Tannhäuser* summoned before his judgment-seat the minstrel of *Guillaume Tell*. It struck me that those readers who were at all interested in the short study published in our two preceding numbers might, perhaps, like to penetrate still further into Wagner's opinion of Rossini.† I tackled courageously, therefore, the nine thick volumes of the *Gesammelte Schriften*—for Wagner has written nearly as many books as scores. I turned over the leaves, noting an outburst of petulance here and there, and holding my pen in readiness whenever I met the illustrious name for which I was watching. But, though Wagner has rarely lost an opportunity of having a thrust at Rossini, he has never, that I am aware, written a study *ex professo* of *Guillaume Tell*. For my part, I am extremely sorry for this. I own that I should have liked very much to read the reasons for the opinion entertained by the Pontiff of Bayreuth of score which I place far above all contemporary operas not excepting *Les Huguenots*: the Blessing of the Daggars shakes me doubtless more violently than the oath of the Rutili, but it moves me much less profoundly. Yet though, while beating about Wagner's prose, I did not start the game I was seeking, I did not return quite empty handed. In the eighth volume of the *Gesammelte Schriften*, under the rubric, "Censures," and the special title, "My Reminiscences of Rossini," we find a page which deserves to pass down to posterity.

Concerning the genius of the Pesaro master there is nothing particular. Wagner wraps himself up in general phraseology which cannot well compromise him. He is contented with saying that the true significance of the part played by Rossini in contemporary music will not be determined with precision till the day when some one shall write the history of art in the nineteenth century, a remark which applies to every other composer, including Wagner himself. He adds, it is true, that the place occupied by Rossini in this history will be a prominent one (*nicht gering*), and that the author of *Guillaume Tell* is the expression of his own time, as Palestrina, Bach, and Mozart were the epitomes of theirs. *Only*, and it is here that we again recognise the familiar snarl, *only* the artistic tendencies of Rossini's epoch ought to be judged as Rossini himself judged them; that is to say, that they were grossly sensual, and that it is impossible to discover a noble or generous aspiration in them. It is not, however, in this somewhat cavalier estimate that the chief interest of Wagner's article lies. All its flavour is concentrated in his account of the interview he had with Rossini, in the year of grace, 1860, when we see him submit to the pumping process, which Auber again tried so successfully on him. It will be recollect that at that time Wagner gave at the Italiens three concerts which provoked warm polemical discussions in the Parisian press. It was the prelude to the Homeric combats in which the Patrocli and Achilles of the feuilleton were to engage somewhat later over the body of the unfortunate *Tannhäuser*, dragged three times round the stage of the Grand Opera:—

"Tec circum Iliacos raptaverat Hectora muros."

Every day there were fresh skirmishes, the principal part in them being borne by the literary periodicals. As Rossini's wit was acknowledged to be extremely fertile, people were fond of attributing to the composer most of the shafts barbed by the sarcasm of the smaller papers. Things went on at such a rate that, one fine day, the Hermit of the Chausée d'Antin felt bound to protest against these *mauvaises blagues*, the paternity of which was so liberally attributed to him. "He was not entitled," he wrote, "to pronounce an opinion on M. Wagner, for he was not acquainted with his music, never having heard anything of his except a march, performed at Baden, and that, by the way, had pleased him exceedingly. Besides, he knew too well the respect due to artists who endeavour to extend the limits of their art, to indulge in bad jokes concerning them." Very agreeably surprised by this unexpected protestation, which, perhaps, was nothing more than another "bit of chaff" (*blague*), Wagner resolved to call on Rossini and thank him for his gracious intervention. He was, as

may well be imagined, admitted to a private audience, and received with all the consideration due to his wounded pride. After verbally renewing his protestations and assuring his visitor that he had never uttered the witticisms put into circulation, Rossini quickly took the visitor's measure, and saw clearly that he could risk anything with a man possessing so tenacious and robust a faith in himself. Striking himself thrice on the breast, and bowing his forehead in the dust, the clever mystifier recited at length his "Confiteor," and murmured, with a contrite air, his "Pater, peccavi." But we will let Wagner himself speak. Very fortunately for us he has not preserved the secrets of the confessional. "After a few preliminaries," says Wagner, "Rossini resolved to trace for me in concise terms a characteristic account of his career, and confide to me his opinion of himself, an opinion which he had until then kept secret. He really believed, he observed, that he would have become somebody (*es hätte aus ihm das Rechte werden können*) had he been fortunate enough to be born and educated in Germany. 'J'avais de la facilité,' he said, 'et peut-être j'aurais pu arriver à quelque chose' ('I possessed facility, and might have done something'). But, he added, in his time, Italy was no longer the place where the reform of operatic music could be attempted or carried out. All elevated tendencies were violently suppressed there, the Italian people having only one object: to succeed some day or other in leading a life worthy the country of Cocagne. It was amid such surroundings that Rossini grew up, and this was the singular ideal which he unconsciously adopted. Besides, the commencement of his career had been a wretched one, and he had been put to all kind of shifts merely to live. Afterwards, when his circumstances were somewhat easier, he might, it is true, have modified his point of view, but it was too late! To do so he should have required to exert a degree of force and energy of which he did not feel capable."

After a confession made with such Christian humility, is it not true that nothing was wanting save a good act of contrition? Let the reader be of good cheer; he will not have long to wait for it. On the day in question, Rossini was in too good a humour to refuse so supreme a satisfaction to the master of Bayreuth. Listen, and recollect that it is the author of *Guillaume Tell* who is speaking: "Thus," he said, with his most expressive smile, "despite the indulgence with which men of serious minds have been kind enough to judge me, I in no way deceive myself, and I HAVE NOT THE PRETENTION TO BE INCLUDED AMONG THE NUMBER OF GOOD MUSICIANS." Then, perceiving the effect produced by this avowal, so free from artifice, Rossini slowly uttered the following words, which Wagner must have found delicious as he smacked his tongue over them: "Ce que je ne puis tolérer pourtant, c'est qu'on me rabaisse à ce point de me ranger parmi les sots qui plaisent un idéal plus élevé que le mien." ("What, however, I cannot bear is that people should degrade me to such a point as to rank me with the fools who ridicule an ideal higher than my own.")

We can see Wagner bridling up and puffing himself out with importance, while his roguish interlocutor was laughing in his sleeve at his visitor's pride and simple vanity. In the narrative we have quoted, Wagner is positively unable to say enough of the character of a master who estimates his own value with so much modesty and clear-sightedness. In truth, we do not know which to admire the more, the audacity of Rossini in venturing upon jokes of such formidable proportions, or Wagner's credulity in entering and carrying them to his account with the gravity of an old city clerk.

VICTOR WILDER.

(Lines for Music.\*)

Last night I sang in a palace hall,  
And they gave me royal greeting;  
I looked around on the people all,  
Bright smiles and glances meeting.  
But I thought not of king, so grand,  
so grand,  
Or if smiles were many or few;  
Though my voice should have rung  
thro' all the land,  
I was singing only to you!

To-night you are far o'er the waters wide,  
And the crowded hall is dreary,  
Each ebbing and flowing of ocean's tide  
Will leave me more a-weary.  
But you cannot wander so far, so far,  
That my heart will not be true;  
And tho' stand we apart, as star  
from star,  
I shall always sing to you!

M. A. W.

\* Copyright.

\* French in Wagner's original account.

\* From *Le Ménestrel*.

† See *Musical World*, pp. 219, 231, 284, 312.

## WAIFS.

Mdme Rudersdorff lately gave a grand concert at Union Hall, Boston, U.S.

Pietro Cominazzi, the well-known critic of *La Fama*, died recently at Milan.

Mr Sims Reeves has been in Ireland, showing the inhabitants, "Bedad!" how to sing.

*La Marjolaine* was played at the Théâtre de la Renaissance for the 100th time on the 13th inst.

A new tenor, Mr Ashley Foster, is shortly to make his first appearance under the tutelage of Mr G. W. Martin.

The Cross of the Leopold Order has been conferred on M. Charles Mabillon, founder of the manufactory of instruments in Brussels.

Herr Ignaz Brill's new opera, *Der Landfriese*, with words by Mosenthal, has been accepted at the Imperial Opera House, Vienna.

Anton Rubinstein's *Maccabäer* was recently performed at the Royal Opera House, Berlin, Mdle Maria Brandt sustaining the part of Leah.

Mr Charles Lyall, the admirable lyric comedian, has returned to London, and will remain till August, when the provincial tour of Mr Carl Rosa begins again.

M. Matou has been engaged for two years at the Théâtre-Lyrique, with the title of Director of the Music. His duties will be similar to those performed some ten years ago at the Grand Opera, by M. Gevaert.

Mr Carl Rosa was present at the second of the Wagner concerts on Wednesday night week. He must have enjoyed an excellent opportunity of weighing the difference between a transcendent genius and a transcendent *prestidigitateur*.

The success of the Hungarian *prima donna*, Mdle Etelka Gerster, has been something unusual. Munificent offers come from all sides. Signor Gardini, her manager, however, determined not to lose so valuable a star, to put an end to competition, will—shortly marry her.

On the re-opening of the Paris Opéra-Comique in November, the following important pieces will be added to the score of M. Gounod's *Cing-Mars*: a grand overture; an air for De Thou; an air for Marie de Gonzague; and a grand dramatic *finale*, interpolated in the hunting music of the third act.

There will not be time to get up at the Théâtre-Lyrique before the close of the season all the works which were to be produced there. The management restricts itself to Salomon's *Aumônier du Régiment*, Wekerlin's *Après Fontenoy*, and *La Promise*, of Decourcelle. In the last, Mdle Girard has the chief part.

Mr Franz Rummel, the pianist who made his *début* at the Crystal Palace Saturday Concert of April 7, intends remaining in London during the season. Mr Rummel is one of the professors at the Conservatoire of Music, Brussels, and nephew of Mr Joseph Rummel, of London, the well-known composer.

Signor Garibaldi, the flautist and composer, has been created a knight of the Italian Order of the Crown; Signor Delle Sedie has been decorated with the cross of the Italian Order of Saints Maurice and Lazarus; and MM. Planté and Joseph Servais have been named members of the Spanish order of Charles III. [Servais 'em right.—T. Q.]

The first two scenes have been painted for *L'Africaine* at the Grand Opera. The mounting of the work is being actively pushed forward, but, despite all the diligence employed, the first performance can hardly take place before the end of the present year. The part of Sélika will be sustained by Mdle Krauss, and that of Nelsko by M. Lasalle. Previously to Meyerbeer's opera, however, *La Muette de Portici*, the scenery for which is nearly ready, will be performed at the beginning of the winter season. With *L'Africaine* and *La Muette*, the repertory of the Grand Opera will be re-constituted as it was before the destruction, by fire, of the old house.

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